and I have learned to see of what value all his drilling was, not only to deportment, but to clear utterance. It would not be a bad thing if there were more "old fops " like Oscar Byrn in the theatres of to-day. That old-fashioned art of " deportment " is sadly neglected.

The pantomime in which I was the fairy Goldenstar was very frequently preceded by " A Midsummer Night's Dream," and the two parts on one night must have been fairly heavy work for a child, but I delighted in it.

In the same year (1858) I played Karl in " Faust and Marguerite," a jolly little part with plenty of points in it, but not nearly as good a part as Puck. Progress on the stage is often crab-like, and little parts, big parts, and no parts at all must be accepted as " all in the day's work." In these days I was cast for many a " dumb " part. I walked on in " The Merchant of Venice " carrying a basket of doves ; in " Richard II." I climbed up a pole in the street scene ; in " Henry VIII." I was " top angel " in the vision, and I remember that the heat of the gas at that dizzy height made me sick at the dress-rehearsal! I was a little boy " cheering " in several other productions. In " King Lear" my sister Kate played Cordelia. She was only fourteen, and the youngest Cordelia on record. Years after I played it at the Lyceum when I was over forty!

The production of " Henry VIII." at the Princess's was one of Charles Kean's best efforts. I always refrain from belittling the present at the expense of the past, but there were efforts here which I have never seen

surpassed, and about this my memory is not at all dim. At this time I seem to have been always at the side watching the acting. Mrs. Kean's Katharine of Aragon was splendid, and Charles Kean's Wolsey, his best part after, perhaps, his Richard II. Still, the lady who used to stand ready with a tear-bottle